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SATURDAY, OCTOBER 28, 1882.

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BRISTOL MUSICAL FESTIVAL.

Bristol, Thursday.

The first public business of the Festival this morning was the reception of his Royal Highness the president and the Duchess of Edinburgh, who arrived from London shortly before noon. Although the visit of the illustrious couple amounted to no more than a "look in" on their way to Plymouth, and was timed to last but five hours, the mayor and the Festival Committee did their best to surround the event with all possible honour. I have already referred to his worship's suggestion that the streets included in the Royal route should be decorated. The citizens, let me now add, made a fairly favourable response, considering that the time was short, and that the occurrence of a fine Wednesday inspired serious misgivings as to the probable temper of the weather office on Thursday. Flags were freely displayed in places, and Bristol Bridge, which, I suppose, the corporation took in hand, was gay with Venetian masts and banneroles. It is, perhaps, not a matter for regret that such demonstrations of rejoicing stopped short where they did, considering that the weather transformed them into a saddening mockery of gladness. The brilliant yesterday proved nothing but a delusion and a snare as an indication of the morrow; for, when the citizens awoke this morning, the rain beat and the wind blew, and the hopes of those who had looked for a gala day had again failed. What is more, the rain went on beating, and the wind continued blowing with a persistence worthy of the malignant fates that control our climate. Both literally and in a figure this damped the proceedings. The streets were not half as crowded as they would have been had the sun shone; enthusiasm seemed no less out of place than fun at a funeral, and the old city, conscious of looking its worst, hid behind a curtain of mist. Nevertheless, the fore-arranged programme was carried out, and, of course, the military display, resting with men who are not allowed to bear umbrellas, went on independent of climatic considerations. Bristol is strong in auxiliary soldiers of all arms, and these turned out in surprising force, considering the certainty of a wet skin and the graver fact that most of the men had to suspend their ordinary avocations for the day. The Royal Naval Artillery Corps, with whom the Duke of Edinburgh, as Inspector of Naval Reserves, is officially connected, mounted a guard of honour at the railway station; a second guard was furnished at Colston Hall by the Artillery, who also posted two gun detachments, with nine-pounders, at the Drawbridge, where the cadets of the Grammar School were drawn up. As for the Engineers and Infantry, who turned out four or five fairly strong companies, they lined some portion of the route along which the illustrious visitors passed. Their Royal Highnesses were received at the station by the mayor and corporation, who, I scarcely need add, presented an address of welcome, only one paragraph of which calls for notice as referring to the special object of the day. In that paragraph the municipality spoke of the duke's coming as affording peculiar pleasure, because indicating "cordial approval of the efforts being made in this city and throughout the country to promote the establishment of the Royal College of Music, in the objects of which—and of all other institutions conducive to the advancement of art and the welfare of the country—the Royal family have always taken so deep an interest." The address having been appropriately acknowledged by the duke, their Royal Highnesses took their places in an open landau, drawn by four horses, and preceded by the mayor in his state-carriage, a number of police acting as escort, drove at once to Colston Hall, where the Festival Committee, headed by the chairman, Mr W. Smith, awaited them. The appearance of the modest *cortège* was greeted with frequent cheering along the line of route, and as just at this time the rain temporarily suspended operations, the Royal progress was more satisfactory than could have been looked for. Meanwhile, the hall filled with an audience certainly not less curious to see the president of the Festival and his wife than to assist at the performance of Rossini's *Moses in Egypt*, greater stranger though the musical work undoubtedly was.

The Duke and Duchess had every cause to be satisfied with their reception on appearing in the Vice-President's Gallery. Cheers broke forth from all parts of the hall, and were continued for some time, being followed in turn by "God Save the Queen" (Mme Albani taking the solo), and the Russian National Anthem, arranged for chorus and orchestra. The performance of Rossini's music then began, and continued steadily to the end, amid, short of audible applause, every sign that the Italian master, with his unfailing melodic genius, had taken a firm hold upon public attention and sympathy. The audience, it is to be hoped, were fully aware of the fact that they had come to hear a work composed for an Italian stage during the period of Lent, and never intended by the author of the book or of the music to be given as a concert-room oratorio. It was, however, still more important for them to bear in mind that there is no absolute standard of sacred music, one country differing

from another in its ideal of this thing, and each consulting, as is but natural and right, its own taste and temperament. Nothing can be more illogical and absurd, or, in one aspect, more arrogant, than sneers at Italian sacred music because it is more flowery and sensuous than our own. That music has a *raison d'être* no less than the measured and sombre strains which suit our own colder natures; and he is indeed to be pitied who, on account of prejudice, shuts himself out from a great national school of art. In every such school there is something to admire and to profit by, the benefit of which comes to those who will not limit their range, but are prepared to recognize good wherever it may be seen. In the form of Italian art which *Moses in Egypt* represents, we meet, with the supremacy of melody and an order of expression prepared to sacrifice much for the sake of symmetrical structure and graceful utterance, Rossini's music may not often be such as, having regard to the verbal text, we should prefer, but at the worst it is a form of the "varied good," in its essence of infinite value to the universal art, and even necessary to all branches thereof as a healthy influence. German music, which, in its classic masterpieces, shows a blending of Italian tune and Teutonic ideality, is now degenerating in proportion as the first-named element is set aside. For ourselves, we cannot afford to neglect the influence of Italian art, unless, indeed, we are prepared to be, musically speaking, mere "fleshless bones and ribs"—the *débris* of what should have life and soul. Quite apart from this consideration, and yet not without the significance in regard to it, was the pleasure obviously given to the audience by Rossini's beautiful themes as they came on in never ending procession. Once again melody asserted its individual power as that element in music which finds universal response, and as the soul of the art existing independent of scholasticism, which often like a gross body so enwraps it that to the perception there is gross body and little else. I, for one, therefore, am not going to find fault with the committee for selecting an "old-fashioned" Italian opera. Their choice pleased the people, and asserted an eternal and essential truth, of which, more is the pity, many of us are losing sight. The performance though by no means free from blemish, owing to insufficiency of rehearsal, was among the best of the week, and, as regards the solo vocalists, had quite an exceptional value. This will at once be understood when I state that the part of the Jewish maiden, Anais, was taken by Mme Albani, and that of her mother, Zillah, by Mme Trebelli; while Mr Lloyd (Amenophis) and Mr Santley (Pharaoh) represented the characters in which they made so great an impression when the work was revived by the late Sacred Harmonic Society. Mme Albani was never heard in concert-room to greater advantage—her singing challenged unqualified admiration. Its vocal perfectness and its intense expression belonged to the great things of executive art, surely convincing fervent *laudatores temporis acti* that we have yet a great soprano amongst us. On her side, Mme Trebelli was not wanting. The music suited her alike in form and character, and she rendered it with the ease and finish of an artist whose Rossinian studies began years ago, and have since been brought to a point not much short of perfection. What I have to say about Mr Lloyd is easily anticipated by those who remember his previous success in the same work. Our popular tenor is never happier than with the delightfully vocal phrases of the Italian master. They inspire him, and he in turn gives to them all the meaning that was in Rossini's mind, and all the finish which the connoisseur of singing can desire. As much will be taken for granted with regard to Mr Santley, who had this week a series of triumphs, possibly equalled, but not surpassed, in his record. There remains to speak of Miss Williams, who gave prominence to the part of the Egyptian Queen; of Mr Harper Kearton, an excellent Aaron; of Mr Wortley, whose intelligent singing as Moses should be praised; and of Mr Hilton, by whom the priest Osiris was effectively represented. In short, this performance was an unqualified triumph for the soloists. It gave them a superb opportunity, and they made the best of it, one and all.

At the close of the oratorio the Royal visitors left Colston Hall for the railway station, in order to resume their journey, the arrangements being as before, save that the Volunteer infantry mounted one guard of honour at the Hall and the Engineers another at the terminus. That the visit of the Duke and Duchess gave much satisfaction, not only to the promoters of the festival, but to the citizens generally, is a matter about which no doubt can exist.

This evening's concert was not so well attended as those given on previous days, despite the presence in the programme of Mr Mackenzie's *Jason*, the one absolute novelty of the week. I shall reserve my comments upon this work till to-morrow, content to state now that the audience received it well, liberally applauded many of the numbers, and "called" the composer with genuine enthusiasm. The solos were safe in the hands of Miss Anna Williams, Mr Lloyd, and Mr Santley. At the close of the cantata a

miscellaneous selection was performed, including Dvorak's Slavonian Rhapsody in D, Dr Wesley's chorus, "The Praise of Music," conducted by Mr Rootham, the overture to *Preciosa*, and a number of songs that do not require comment.

Friday.

Reverting to Mr A. C. Mackenzie's cantata, *Jason*, the first performance of which I briefly noted yesterday, attention is primarily called to the fact that neither the author of the libretto, Mr W. Grist, nor the composer of the music was especially aided by the nature of his subject. Affected by a distinguished example, persons in the position of these gentlemen are inclined just now to run after myths and legends, without looking carefully to the existence of human interest, apart from which works of art must ever be more or less sterile. Human interest in the story of Jason's expedition is of a diluted kind. We cannot be expected to care much about the capture of the Golden Fleece, while the hero's adventures before laying hands on his prize appertain to an impossible life, with which the conditions of the life that is real have nothing in common. Humanity enters only through the loves of Jason and Medea, and even here outflow of sympathy is checked by knowledge that the woman's nature is that of a monster only awaiting provocation to commit bloody and brutal deeds. As to the character of its story, therefore, the new cantata runs handicapped. It will be coldly judged as a work of art; deriving no benefit from the generous impulses which particular manifestations of human nature can awaken in the common breast. Art, however, can do much unassisted, and *Jason*, I am happy to say, supplies an exemplification of the fact.

Mr Grist has divided his book into six dramatic scenes, of which the first is entitled "Building of the Ship." Men are felling trees for Argo; women are lamenting the departure of husband and lover; Orpheus sings the story of Ares and Aphrodite, with its moral: "In vain, in vain, for love to implore, When battle claims the god of war." Here is variety, at any rate, and the composer rushes to it without stopping to make a formal introduction. His opening chorus for male voices, "Ply the axe," is full of vigour and well wrought out. Already we see that Mr Mackenzie does not favour fragmentary treatment, and we see, too, that his bright and picturesque orchestration is intended to have a representative character. The *leit-motive* crops up with Argo, and enters likewise into the structure of the female chorus, "Matrons, weep your sad estate." Here the example is particularly appropriate, though its repeated enunciation by the bass instruments alone too obviously imitates Wagner. The emotion of the women's chorus wants force and entirely lacks *abandon*. Its grief is measured, and not free from a suspicion of the artificial. None the less most clever treatment of the theme and many happy effects be admired. The song of Orpheus (tenor) follows, paying more regard to dramatic propriety than musical "form," of which, in a scholastic sense, it has none at all. In some respects this number is quite distinctive, and in all it shows power of a high order. The scene ends with a return to the subject of the male chorus, now arranged for all the voices, and continued by a massive and extended coda. By this time Mr Mackenzie has made his mark. He may not have demonstrated a spontaneous flow of tenderness and sympathy, but there is no mistake as to his mastery in other respects. This is a man to be further heard. The second scene, "Invocation and Departure," contains Jason's prayer to Zeus for success, and the rejoicing of the Greeks in the god's answering thunder. Of these, the first is brief; the second, well developed; the first, a disappointment, looking, not at what it is, but what it might have been; the second, a satisfaction looked at anyhow. Frequent recurrence throughout the chorus of the leading phrase in Jason's invocation happily connects cause and effect, and is one among many instances of thoughtfulness. The music, I may add, is here somewhat less cheerful in tonality than in many other parts of the cantata. An orchestral intermezzo, "On the waters," represents the voyage from Hellas to Colchis. This is a charming number, orthodox as to form, and as poetic in spirit as though the composer of *Calm Sea and Prosperous Voyage* had written it. Indeed, Mendelssohn could not have been far from Mr Mackenzie when he conceived this fresh and breezy music. The movement has an associated as well as an independent significance, since themes previously heard call up the connected ideas. The *motif* of the Women's chorus, for example, is prominently used; to suggest, perhaps, that the crew have thoughts of home and loved ones as they sail onwards. This movement closes the first part. Hellas is done with; Colchis lies ahead, and we go in advance of the Argonauts, to where Medea stands on the sea-shore looking westward for the hero whose coming she feels with a supernatural sense. An extended monologue for the Royal enchantress opens the third scene, entitled "Medea's Vision." Of course the heroine has a theme of her own—a shifty utterance made conspicuous by frequent

repetition during the course of a number much broken up by the exigencies of dramatic expression. The music, however, has other and better sources of interest than its employment of representative themes. Its force will not be denied; nor the powerful flight which carries it safely through a prolonged and always strenuous situation. Objection may, nevertheless, be made to its restlessness—I had almost written reckless—coursing from key to key. It is true that Mr Mackenzie goes dangerously near the border of licence in this respect, and it is no less true that Medea's scena, elaborate though it be, is not grateful to the singer, who will never make with it a vocal effect satisfying to herself. Much modern music belongs to the same category. It is thought out for the orchestra, not for the voice, save in so far as the latter supplies an additional instrument. Scene the fourth, "Welcome and Love," opening with a chorus of Colchians, "Welcome Jason and thy band," which presents a decided contrast to much that has gone before, since there is in it hardly a case of "advanced" characteristics apart from the treatment of a single phrase. This number, with its symmetrical recurring passages, belongs to an order of composition long familiar, and, as it is here proved, not yet abandoned. At the same time, I am not enamoured of the effect produced by such short, jerky phrases as those with which the chorus opens. The love-music now begins, taking, in the first instance, the form of a duet, "Hero of Hellas." Medea opens with a melodious solo, and is answered by Jason to the same theme in an expanded form. This is beautiful and graceful, as well as according to an accepted model; but its continuation, in which choral passages are combined with the solo voices, achieves a less decided success. Against the structure of the *ensemble*, I have nothing to say; but the utterance of the lovers is not that of passion. The phrases rarely flow; they lack spontaneity, and are in many cases awkwardly constructed for vocal effect. Mr Mackenzie, I am informed, resides in Italy, and he will act as a sensible man if he drink "the wine of the country"—in other words, study the Italian masters of vocal expression who, unhampered by theories which "darken counsel," went straight to the mark, and made their lovers sing strains full of the very soul of love. Less musical elaboration and more *verve* and rhythmical swing is what Mr Mackenzie's duet requires. The fifth scene, "Conflict," begins with a chorus, "Still is all, save breeze of evening," descriptive of Jason's encounter with the oxen. Its opening section takes the form of a canon on the octave at half-bar interval for soprano and tenor; the theme—a simple and melodious one—soon re-appearing in the same form with an added counterpoint for alto. The fight is then briefly pictured with a vigorous pencil, and a repetition of the canon, followed by a coda, ends the episode. Medea next takes up the story, her solo describing the rise of the armed men, direful product of the dragon teeth. Though set very low for the soprano voice, this solo is highly effective because instinct with the spirit of the situation. The chorus of armed men, "Weapons slashing," deserves like praise, as does the solo in which Orpheus, looking on the discomfiture of the sudden host, narrates its incidents. Briefly, all this scene is powerful through the use of legitimate means, so far victorious. Jason in the scena, "Now my firm soul," encourages himself to the final struggle with the guardian dragon, first recalling past events, which gives the composer an opportunity to bring in his representative themes. The hero offers up a solemn prayer to Zeus, then invokes the aid of Medea, and, beginning the fight, makes record proceed simultaneously with deed. Mr Mackenzie may be complimented here upon avoiding several dangers. He does not recall the lugubriously comic ending of the "Nibelungen" beast, nor does he crave to be musical in the utmost stress of his realism. A song of triumph follows, and is marked by great intensity. Again, however, it is clear that the composer might improve upon his treatment of the words, with a view to greater declamatory force and the increased ease of the singer. Though quite at home with the orchestra he has yet something to learn in writing for the voice. By way of ending the scene, Jason is acclaimed in a short passage of choral unison such as might be looked for in an opera of Verdi or Meyerbeer. The closing section, "Triumph," is announced by a trio, "Rouse again, lyre," for Medea, Jason, and Orpheus. This leads to a chorus for male voices, "Haul up the anchor," and a fugue for full chorus, "Argo's fame will never die." The trio is melodious and pleasing, but much the most notable feature here is the fugue on a plain diatonic subject. Mr Mackenzie handles the scholastic form easily, and in it brings the work to an orthodox as well as an effective end.

Little need be added to the foregoing remarks, which, as far as my judgment goes, indicate the merits and shortcomings of the cantata. Merits predominate; above all, that of strong resource and the skilful employment of means. In time, no doubt, Mr Mackenzie will free himself from reminiscences such as in *Jason*,

recall Mendelssohn, Beethoven, and Wagner. He will also show himself more decided as to an artistic method. At present he is in that respect a little mixed—old and new, orthodox and heterodox, good and bad, mingling in strange companionship. The sooner these changes come the better. Every year of the life of so able a man is precious.

I shall not speak of the performance in detail. The soloists did their best, and the chorus were prepared to win success, but so inadequate had been the general rehearsals that the result was as I have said. It avails little to rate a single manifestation of the incompetence which has so dangerously signalized this festival. The system which makes it possible must be attacked and swept away. Critics may marvel that Mr Hallé conducted the performance under such conditions, but the committee are the responsible persons, and, as at Birmingham three years ago, they should either mend their ways or make room for better men—above all, let them never again undertake to produce a new work and limit its rehearsal to the fag end of a long Monday and an hour snatched on Thursday. Novelty, however desirable, are not essential. The public do not call for them—the attendance at *Jason* being the smallest since 1873—and there are plenty of old masterpieces of which amateurs can never hear enough. But whether new compositions be brought forward or not, the management of the Bristol Festival must be reformed, or it is surely doomed. The Birmingham people were wise in time. Shall I, three years hence, be able to say as much concerning the Bristolians? The Festival closed to-day with Handel's *Messiah*, according to the good old custom, which I, for one, trust may never be broken through. As a matter of course, the hall was crowded. It is understood that the week's doings have resulted in a considerable financial success; but at what a cost has the surplus been gained! The committee had far better have spent it, and risked a deficit in winning the crowning glory of an artistic triumph.—D. T.

HEBREW VERSION OF "GOD SAVE THE QUEEN."

It is announced that a movement has been set on foot to introduce "God save the Queen" among the native tribes in India. The movement has been anticipated by the Beni Israel community. In the Hebrew Grammar ("Reshith Hallimud") prepared for their use at the expense of Messrs Sassoon by Mr Steinschneider, there is given a Hebrew version of the National Anthem which (unlike the version published fifty years ago by Professor Hurwitz in his Hebrew Grammar) can be sung to the traditional tune. Our readers will be interested in reading the first verse of Mr Steinschneider's paraphrase:—

מלכת חן שמור נא אל
מלכת הוד נצור האל
שמרה האל
המשילה בנכורה
נצח ותפארה
הארץ ימי נכירה
שמרה האל

—*Jewish Chronicle*, 20th Oct., 1882.

FRANKFORT-ON-THE-MAINE.—Wilhelm Hill's opera, *Alona*, which recently carried off the second prize offered by the Corporation, will be produced next month at the Stadttheater, under the direction of Goltermann. The principal parts will be sustained by Schröder-Hanfstängl, Candidus, Fessler, Niering, and Weber.

MUNICH.—The Vogls, man and wife, though bound to Angelo Neumann by a seven months' engagement for his Wagnerian operatic tour, will appear a few nights in December at the Theatre Royal, where they are still members of the regular company.

DARMSTADT.—Marianne Schönberger (previously Mdlle Marconi), a once popular singer, has died, nearly ninety-seven years old. She was one of the first members of the Grand-Ducal Theatre, established in 1810 by the Grand-Duke, Ludwig II., and at the inaugural performance sang the title-part in Mozart's *Titus*.

LEIPSIK.—The programme of the second Gewandhaus Concert comprised: part I. Overture *Der Wasserträger* (*Les Deux Journées*) Cherubini; "Dem Unendlichen" (scored by Grimm), Franz Schubert; Violoncello Concerto, Molique; Songs, Johannes Brahms; Three Violoncello Solos, Schumann, C. Reinecke, and Klengel. Part II. Symphony (No. 3), *Im Walde*, Johannes Brahms. The singer was Mad. Amalie Joachim; the violoncellist, Herr Alwin Schröder (a member of the orchestra).

ST PETERSBURGH.

(Correspondence.)

The following regulations for the payment of dramatic authors and composers have been adopted: For every performance of an original work in verse or prose at any of the Imperial Theatres here or in Moscow, the author will receive 2 per cent. on the gross receipts if the work is in one act; 4 per cent., if in two; 6 per cent., if in three; and 10 per cent., if in four or more acts. The honorarium for operas will be paid to the composer, who makes his own terms with the librettist. If, however, he wishes to cede part of his per-centage to the latter, he must come to a definite arrangement and submit it to the management, the management not undertaking the settlement of difficulties arising between the two. Translations, or adaptations of foreign pieces, to be paid for by one sum, agreed upon mutually between the management and author, or by a per-centage of not more than one per cent. on the gross receipts for each act, the number of acts in the original being the standard of calculation.

THE GRAND ORGAN, IN THE CENTRE TRANSEPT OF THE CRYSTAL PALACE.*

Specification.

Four Manuals or Key Boards from CC to A, 58 notes, and Pedals from CCC to F, 30 notes, with the following Stops:

Pedal Organ.—Double open diapason, 32 feet; contra bass (open diapason), 16; open diapason, 16; violone, 16; bourdon, 16; grosse quint, 12; octave, 8; violoncello, 8; mixture, 4 ranks; contra bombarde, 32 feet; contra posaune, 32; trombone, 16; opheicleide, 16; clarion, 8.

Choir Organ.—Lieblich bourdon, 16 feet; gamba, 8; salcional, 8; voix céleste, 8; clarinet flute, 8; gemshorn, 4; flute harmonique, 4; claribel flute, 4; spitz flute, 2; piccolo harmonique, 2; clarinet, 8; oboe orchestral, 8; tremulant.

Great Organ.—Double open diapason, 16 feet; open diapason (large), 8; open diapason, 8; flute à pavillon, 8; flute harmonique, 8; claribel, 8; quint, 6; octave, 4; flute octaviante, 4; twelfth, 3; super-octave, 2; piccolo harmonique, 2; mixture, 4 ranks; furniture, 3; cymbal, 5; double trumpet, 16 feet; posaune, 8; trumpet harmonique, 8; clarion, 4.

Swell Organ.—Bourdon, 16 feet; open diapason, 8; keraulophon, 8; concert flute, 8; octave, 4; flute octaviante, 4; twelfth, 3; super-octave, 2; flageolet harmonique, 2; mixture, 4 ranks; furniture, 3; contra fagotto, 16 feet; corneopean, 8; oboe, 8; echo tromba, 8; vox humana, 8; clarion, 4; tremulant.

Solo Organ.—Grand open diapason, 8 feet; flute harmonique, 8; flute octaviante, 4; grand tromba, 8; corno di bassetto, 8; carillons (in a swell box).

Couplers.—Swell to great; swell to octave; swell to sub-octave; swell to choir; solo to great; great to swell (*sforzando*); choir to great; great octave (on own manual); solo to pedal; swell to pedal; great to pedal; choir to pedal.

Recapitulation.—Pedal organ, 14 stops, 510 pipes; choir organ, 12, 696; great organ, 19, 1,624; swell organ, 17, 1,264; solo organ, 6, 290, and 37 bells; couplers, 12. Total, 80 stops; 4,384 pipes. Besides 15 combination and other pedals for various movements.

The actions of all the manuals and pedal organ are pneumatic. The combination pedals act on ventilis. The wind is supplied by 12 double French vertical feeders acted on by 3 of Joy's hydraulic engines, the motive power being taken from the water of one of the great towers at a minimum pressure of 100 lb. to the square inch. These feeders supply the wind to four large reservoirs or bellows, which again supply smaller reservoirs placed near the various wind-chests and weighted to different pressures. The engines, feeders, and principal reservoirs are arranged under the organ, and can be seen at work by the visitors who are desirous of inspecting them. The space occupied by the organ is 51 feet wide by 29 feet deep, and the height from the floor on which the engines are fixed to the top of the instrument is 70 feet. The total cost has been £6,000.

* Just completed by Messrs Gray & Davison.

† Instead of the usual English system of composition pedals for drawing out and putting in groups of stops to produce different combinations, the French ventill system has been adopted as on the whole the best for so large an instrument. Thus the stops of the great organ are placed on four separate wind-chests, each containing its own group of stops, to which, by means of four pedals, the wind is either cut off or admitted, according to the desire of the organist. The stops on the other manuals are similarly treated.

TRIENNIAL MUSICAL FESTIVALS.* IMPORTANT OFFICIAL DOCUMENT.

The stewards rely upon the receipts from the sale of tickets to meet the expenditure; but as this result seldom occurs, the stewards become responsible for the deficit. The following table supplies the results of the Hereford Festivals:—

Year.	Receipts.	Payments.	Deficit.	Surplus.	No. of Stewards.	Average Guarantee of each Steward.	Year.	Received for Charity.
1831	£ 965 10 6	£ 2,003 10 6	£ 1,038 0 0	£ s. d.	6	173 0 0	1831	£ 727 4 10
1834	1,513 12 0	2,447 0 0	933 8 0	s. d.	6	155 11 4	1834	788 15 9
1837	1,450 14 0	1,902 19 8	452 5 8	s. d.	6	75 7 7	1837	834 4 2
1840	1,438 1 0	2,203 10 6	765 9 6	s. d.	7	109 7 1	1840	1,060 12 2
1843	980 8 0	1,786 11 9	806 3 9	s. d.	8	100 15 6	1843	901 13 0
1846	1,017 14 0	1,844 13 10	826 19 10	s. d.	8	137 16 7	1846	843 0 0
1849	1,194 1 6	1,969 5 6	805 4 0	s. d.	8	100 13 0	1849	910 0 0
1852	1,229 1 0	2,026 14 2	797 13 2	s. d.	8	99 14 2	1852	900 0 0
1855	2,003 10 9	2,658 0 0	654 9 3	s. d.	8	81 16 2	1855	914 0 1
1858	1,657 19 0	2,412 9 1	754 10 1	s. d.	25	30 3 7	1858	1,064 3 4
1861	2,400 1 11	2,748 19 11	348 18 0	s. d.	26	13 8 5	1861	1,075 17 7
1864	2,912 11 0	3,060 15 6	148 4 6	s. d.	51	2 18 2	1864	1,100 14 0
1867	3,498 17 0	3,349 4 1	149 12 11	s. d.	61	1 10 8	1867	1,410 5 0
1870	3,058 8 6	3,153 8 7	95 0 1	s. d.	62	5 18 8	1870	1,117 10 6
1873	2,863 10 0	3,391 13 11	528 3 11	s. d.	89	4 9 7	1873	1,101 0 0
1876	3,479 16 6	3,169 12 10	667 8 3	s. d.	119		1876	1,437 6 6
1879	2,929 11 0	3,596 19 3		s. d.	149		1879	971 6 1

* The surpluses derived from the Festivals of 1867 and 1876 are mainly attributable to the engagement respectively of Mme Lind Goldschmidt and Mr Sims Reeves, and are, therefore, quite exceptional as regards average results. The moneys collected on behalf of the charity are placed to a separate account in no way identified with the Festival management expenses.

From this statement may be seen the importance of securing a large number of stewards, so that when a deficit arises it may not be so onerous as in former years; and as of late it has become so proportionately small, it is confidently believed that, with an increased number of stewards, the amount of liability may be reduced, on average, to a very trifling sum. It is most desirable that each retiring steward should nominate a successor, and thus place the continuance of the Hereford Festivals beyond a matter of doubt. Each steward, by virtue of his office and its responsibilities, has the privilege of selecting his own seat or seats before the ticket office is open to the public; applications being met according to priority of date, and, failing that, by ballot. The collections for the charity have steadily increased during the last thirty years, except upon the occasion of the last Festival, when the amount showed a falling off; this, however, may be explained by the serious depression in trade which existed at the time. The liability of each steward is confined to the financial result, and in no case is it

* For the benefit of the Widows and orphans of the clergy in the three dioceses of Hereford, Gloucester, and Worcester.

obligatory to contribute to the charity. It may, however, be stated, that a large number of stewards are invariably found among the contributors.

BERKELEY L. S. STANHOPE,

Hon. Sec. Hereford Musical Festival Committee.

Here is, or ought to be, a convincing answer to such critics as, having no sympathy for the Three-Choir Festivals, or for the objects, social and artistic, to which they owe their origin, and by adherence to which they are likely to maintain their position, desire to abolish them. Can no event in Britain that chances away from London possibly interest London readers? and are etceteras (Hereford, Worcester, and Gloucester) "nothing?" Perish the thought! Let the Wagner centenary and the Liszt centenary come in due course, and then *Messiah* and *Elijah*—*requiescant in pace!*

ROYAL ACADEMY OF MUSIC.

The following is the programme of music given at the students Chamber Concert in the concert room of the institution on Saturday evening, October 21:—

Anthem, "Sing, O heavens" (C. Lucas)—the choir; Prelude, from Suite Anglaise, No. 4 (J. S. Bach) and Kreisleriana, No. 1 (Schumann), pianoforte—Miss Devey, pupil of Sir Julius Benedict; Recitative, "At last the bounteous sun," and Air, "With joy the impatient husbandman," *Seasons* (Haydn)—Mr Musgrove Tufnail; Nocturne (MS.), (German Jones, student), violin—Mr German Jones, pianoforte—Mr T. B. Knott; Postlude, in E flat (Henry Smart)—organ, Mr H. C. Tonking; Song, "The Young Nun" (Schubert)—Miss Hilda Wilson, Westmoreland scholar; Suite Moderne, in G sharp minor, Op. 144 (Ferdinand Hiller)—pianoforte, Miss Cantelo, Lady Goldsmid scholar, pupil of Mr Walter Macfarren; Bolero, in D minor (Bazzini)—violin, Mr Richardson; Solo and Chorus, "He in tears that soweth," *A Song of Victory*, (F. Hiller), female voices—Solo, Miss Margaret Hoare; Allegro Risoluto, from trio in E minor, MS., (W. G. Wood, Potter Exhibitioner)—(The Charles Lucas Silver Medal was awarded for this piece in July, 1882)—pianoforte—Mr W. G. Wood, violin, Mr Frank Arnold, violoncello—Mr Hambleton; Siciliana, "Ogni Pena" (Pergolesi)—Miss Charlotte Thudichum; Nachtstucke, Op. 23 (Schumann)—pianoforte, Mr Charles Reddie, pupil of Mr Westlake; Scena, "Eppur sento d'amarla," and Romanza, "Bella del tuo sorriso," *Reginella* (Braga)—Mr David Lewis; Prelude, from Suite Anglaise, No. 6 (J. S. Bach)—pianoforte, Mr Samuel S. Wiggins, pupil of F. B. Jewson; Quartet (MS.), "They that wait upon the Lord" (F. K. Hattersley, Balfie scholar)—Miss Charlotte Thudichum, Miss Ada Rose, Mr Hulbert L. Fulkerson, and Mr Grimshaw; Ballade, in G minor, Op. 23 (Chopin)—pianoforte, Miss Frances Smith, pupil of Mr O'Leary; Part-songs, "They whom we loved on earth," and "Arise, my love" (F. Westlake)—the choir.

Mr William Shakespeare conducted.

MR ADVOCATE DAVISON.—We hear with great pleasure that this gentleman is about to resume his practice in Kimberley. He is expected to arrive from Cape Town by the fast coach leaving to-day. He will receive a hearty welcome from his many old friends, and his presence at the Bar will materially add to its strength, as Mr Davison has long been known as an able and fearless advocate.—*Diamond News*, Sept. 12.

PRAGUE.—A new opera, *Dimitri*, by Dvorák, the Czeck composer, has been produced at the National Theatre and well received. The libretto, by Mme Czervinka, is founded on the story of the false Czar Demetrius. The authoress has taken part of it from Schiller's *Demetrius* fragment and part from a drama by Micovek. The music, especially that of the first and last acts, was much admired.

DRESDEN.—Grammann's *Andreas* is to be given in November at the Theatre Royal, followed by Gounod's *Philemon et Baucis* and Verdi's *Simon Boccanegra*. In January will come Anton Rubinstein's *Maccabäer*, with Mlle Marianne Brandt as Lea. *Norma*, *Idomeneus*, and *Iphigenia* will be revived, and *Le Prophète* performed for the first time in the present house. Another novelty will be Smetana's comic opera, *Der verkaufte Braut*.—Professor Rappoldi will introduce at his soirées several interesting works not previously heard here; among them are Pianoforte Trio in G minor, Smetana; Quintet, E flat major, Anton Dvorák; and Trio, F minor, Marschner.

BALFE.

Michael William Balfe, composer of the *Bohemian Girl*, a man of genius fortunate in his lifetime and deservedly famous after death, lies buried in Kensal Green Cemetery, close to the graves of Bishop, Goss, Wallace, Lover, and other distinguished musicians. He died on October 20th, 1870, since which time his statue has been set up in the vestibule of Drury Lane Theatre, a bust of him has been placed in the National Gallery at Dublin, a memorial window in his honour inserted at St Patrick's Cathedral, a mural tablet let into the front of the house where he was born, and a scholarship associated with his name founded at the Royal Academy of Music. And now, to crown all, a marble monument to his memory, situated in the north-west aisle of Westminster Abbey, was unveiled by Canon Duckworth in presence of many members of the family of the illustrious dead, including his widow, and a distinguished company.

Not long after Balfe's death a memorial, signed by the Duke of Edinburgh and many other high and influential personages, was presented to the late Dean Stanley, asking him to find a place for a monumental tablet to the composer in the Abbey. Beyond a formal acknowledgment, nothing came of the memorial until four years later, when, in reply to a second communication from the same source, the Dean wrote that, while anxious to "render honour to a gifted native of the sister island," he could not, for the time being, undertake to "increase" the existing number of cenotaphs. The committee engaged in that fruitless undertaking expended the sum of £800. At length, and when Dr Bradley was appointed to the deanery of Westminster, another and equally distinguished committee was formed—owing to the exertions of Mr William Alexander Barrett, whose interesting "Life of Balfe" has just been published—and, their petition having been favourably received, a place was found for the tablet in what hereafter may be called Musicians' Corner, among a group of monuments to the memory of William Sterndale Bennett, Purcell, Arnold, Blow, and Croft.

The monument is set in the wall on a level with the eye of the spectator. It is in the form of a tomb-like tablet made throughout of white Carrara marble and surmounted by a bust of Balfe in *basso relievo*, a good likeness, the work of M. Malempré, the same Belgian sculptor who modelled the statue at Drury Lane Theatre. From the sides of the oval tablet upon which the portrait is raised spring musical emblems, and in the panel below is the following inscription:—"Michael William Balfe, born in Dublin, 15th May, 1808; died at Rowney Abbey, Hertfordshire, 20th October, 1870. Knight of the Legion of Honour of France, Commander of the Order of Charles III, of Spain." At the afternoon choral service, under the lantern, which preceded the unveiling of the monument, prayers were intoned by the Rev. H. A. Cotton, minor canon, and the lessons read by Canon Duckworth. Turle's Chant in A, for the 104th Psalm, was finely given; Dr Bridges, organist of the Abbey, played the "Magnificat" and "Nunc Dimittis," written for the Caxton Celebration, 1877. There was also a splendid rendering of the anthem, "Save me, O God," composed by Balfe for Mme Adelaide, sister of King Louis Philippe, in 1846.

At the conclusion of the impressive religious service, Canon Duckworth led the way to the north-west aisle, and having withdrawn the veil from the tablet, proceeded, contrary to precedent, to recite a speech in praise of one of the greatest of our native composers, one whose memory all present yesterday delighted to honour. The Rev. Canon said: "The monument which I have had the honour of unveiling heightens the interest of this aisle, already crowded with illustrious memories. It is twelve years to-day since the brilliant and successful Irishman, whose features are before us, passed away, and for more than half a century the name of Balfe has been a household word wherever the English tongue is spoken. It may be thought that the present tribute to his genius has been somewhat tardily paid; but, if so, it is a satisfaction to reflect that it is now paid with enhanced honour, for it may be safely said to embody the mature verdict of the musical world. Memorials hastily erected are apt to be the offering of admiration so mixed with personal grief that it may overrate the loss it commemorates. But when we accord to the founder of the modern English musical drama a place by the side of Purcell and Sterndale Bennett, we ratify the deliberate judgment of all the living authorities on his art in this country. We do more; we award to him a distinction which would be unanimously sanctioned, I believe, by the musicians of Europe. Still more significant is that distinction when it is borne in mind that the characteristic quality of Balfe's music was never so little esteemed, or at least so scantily exhibited, by composers as at the present hour. Whatever may be the merits of those laborious innovators who are building up the music of the future, it is certain that the mantle of his abounding melodiousness has fallen upon none of them. But while educated opinion claims for Balfe his niche among the

worthies of Westminster Abbey, we cannot forget the right which he derives from his immense and well-earned popularity. Like his great contemporary, Charles Dickens, also enshrined here, he has been a minister of purest delight and recreation to the masses of his countrymen. Sterling artist though he was, he had those popular gifts which appeal to all. We require no 'Balfe Society' to interpret him. It is that inexhaustible tunefulness of his, that fund of bright spontaneous song, which has endeared his works to hearers of every class; and his simple flowing ballads, with their mingled sunshine and pathos, will be the delight of 'other hearts and other lips' than those of this generation. They have found their place in the affections of the English people as 'things of beauty,' and will remain a 'joy for ever.'"

After lingering awhile to take a parting view of the memorial, the company gradually dispersed.—D. T.

[Among those who took part in the ceremony—besides Mme Balfe (the widow), accompanied by Count de Haros, son of the Duke of Frias, and members of the Behrend family, connected by blood and marriage with the composer—were Mme Puzzi, Sir Julius Benedict, Mr George Macfarren, Mr John Hullah, Signor Garcia, Mr Barnby, Mr Lazarus, Mr John Thomas (Harpist to the Queen), Mr John Gill (Secretary, Royal Academy of Music), Mr Duncan Davison, Mr Felix Weiss, Mr Ella, Mr George Osborne, Dr Wyld, Signor Piatti, Mr Weist Hill, Signor Schira, Mr W. A. Barrett, Rev. Dr. Cox, Mr W. G. Cousins, Mr Sutherland Edwards, Mr Gwyllym Crowe, Mr T. Knox Holmes, and others. But there were missing from the assemblage many familiar faces whose presence swelled the troops of friends that attended the funeral of the author of *The Bohemian Girl* a dozen years ago.]

THE OLD PILOT.*

"The sea is moaning hard, my son,
The wild north-easter raves,
Hark! to the distant signal gun,
Across the angry waves,
Climb up the seaward slope and fire
The beacon's warning light,
I'll launch the boat, and you and I
Will face the storm to-night.
A Providence aye guides the helm
When Mercy's at the oar;
We'll safely ride the surging tide,
And bring the crew ashore."

The light ablaze upon the hill,
Is seen with joy afar,
While gallantly the little boat
Has cleared the harbour bar.
Above the blast again they hear
The distant signal gun,
And through the jaws of death they ride,
The pilot and his son.
But Providence now guides the helm,
And Mercy's at the oar,
Though lost to sight, they bravely fight
To bring the crew ashore.

They sail thrice round the sinking ship,
That hardy sire and son,
From skipper down to cabin boy,
They save them one by one.
Then, steering for the beacon light
That gleams across the wave,
They glide within the harbour bar,
Victorious o'er the grave.
With Providence to guide the helm,
And Mercy at the oar,
The noble pilot and his son
Have brought the crew ashore.

*Copyright.

WEISTAR.

THE Comte Charles Vigier, husband of the celebrated dramatic singer, Sophie Cruvelli, died recently in Paris.

ST JAMES'S HALL.

MONDAY POPULAR CONCERTS,

TWENTY-FIFTH SEASON, 1882-83.

DIRECTOR—MR S. ARTHUR CHAPPELL.

THE FIFTH CONCERT OF THE SEASON

WILL TAKE PLACE ON

MONDAY EVENING, OCTOBER 30, 1882,

To commence at Eight o'clock precisely.

Programme.

PART I.—Quintet, in B flat, Op. 87, for two violins, two violas, and violoncello (Mendelssohn)—Mme Norman-Néruda, MM. L. Ries, Hollander, Zerbini, and Piatti; Air, "Barbaro, o Traditor" (Handel)—Miss Marian McKenzie; Variations, in C major (Beethoven), Nocturne (Henschel), and Valse (Janotha), for pianoforte alone—Mlle Janotha.

PART II.—"Kol Nidrei," Hebrew Melody, for violoncello, with pianoforte and harp accompaniment (Max Bruch)—Signor Piatti; Song, "Farewell" (Edward Baehle)—Miss Marian McKenzie; Trio, in D minor, Op. 63, for pianoforte, violin, and violoncello (Schumann)—Mlle Janotha, Mme Norman-Néruda, and Signor Piatti.

Accompanist—MR ZERBINI.

THIS (SATURDAY) AFTERNOON, OCTOBER 28, 1882,

To commence at Three o'clock.

Programme.

Quartet, in A minor, Op. 28, for two violins, viola, and violoncello (Schubert)—Mme Norman-Néruda, MM. L. Ries, Hollander, and Piatti; Air, "The Morning Prayer," *Elí* (Costa)—Miss Spenser Jones; Variations in C minor, No. 36, for pianoforte alone (Beethoven)—Mlle Janotha; Sonata, in D major, for violin, with pianoforte accompaniment (Corelli)—Mme Norman-Néruda; Song—Miss Spenser Jones; Sonata, in D major, Op. 18, for pianoforte and violoncello (Rubinstein)—Mlle Janotha and Signor Piatti.

Accompanist—MR ZERBINI.

DEATH.

On October the 23rd, at 37, Vale Place, West Kensington Gardens, W., William Felicité Jay.

To ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVIDSON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). Advertisements not later than Thursday. Payment on delivery.

The Musical World.

LONDON, SATURDAY, OCTOBER 28, 1882.

A MINGLING OF CONGENIAL SPIRITS.

IN one of his exquisite "olla podridas" contributed to the *Illustrated London News*, that (in a Pickwickian sense) polytheistic worshipper of genius in all its divergent phases, Dr Sala, thus invites attention to the approaching inauguration of a monumental tablet in memory of Michael William Balfe, since erected in the Abbey Church of St Peter, Westminster:—

"That permission should have been granted to raise this tribute to the most tuneful of modern English composers reflects the highest credit on the Dean of Westminster; and to that Very Reverend cleric and the Chapter of the Abbey the warmest thanks of all friends of Balfe and all lovers of our national music are due. I have seen a photograph of the tablet, which is surmounted by an oval medallion portrait of the composer in high relief. The inscription simply recites the dates and places of Balfe's birth and death, and that he was a Knight of the Legion of Honour of France and a Commander of the Order of Charles III. of Spain. In his own country he was not even a 'Mus. Doc.'"

No more, by the way, was Handel, in his adopted country—Handel would none of it. The doctorate of Sala, like the reading and writing of Dogberry, came "by nature." Nature, precognizant of his varied faculties, doctored him in the cradle from which he issued, grew, and waxed. Hence "the dedal Pan" of our time and clime; hence our own perennial George Augustus.

Otto Beard.

MUSIC, &c., IN THE STATES.

(From our New York Correspondent.)

The indomitable Mr Mapleson, who finds profit and pleasure in giving our benighted city a yearly season of Italian opera upon so gorgeous a scale that, according to his own account, he loses thousands of dollars by every performance, has returned to us with promises of the most wonderful character. We are at last, he says, to have opera after his own heart. When Mapleson left us in May he talked vaguely of having contracts with Nilsson, Patti, Lucca, Trebelli, Faure, Maurel, and a few others, whom he intended adding to his regular company. The public doubted and waited, and it really seems now that Adelina Patti is coming to sing twice a week for five months, for which we are thankful. The season will begin next Monday night, and the company comprises Patti, who will not sing until the first week in November, Mlles Filomena Savio, Paolina Rossini, Dotti, Olga Bergh, Emma Juch, and Laura Zagury (Laura Harris); Mmes Galassi and Lablache; Signori Ravelli, Clodio, Mierzewski, Nicolini, Lhérie, Galassi, Ronconi, Monti, and Durat. Arditì will conduct the orchestra as usual, and the charming Mme Cavalazzi (Mrs Charles Mapleson) will lead the dancing. *Lucrezia Borgia*, *Semiramide*, *L'Étoile du Nord*, and *Le Prophète* are to be mounted at once. Some dissatisfaction has been manifested among early subscribers upon finding that, notwithstanding the high prices, Patti will not sing until November. In view of her engagement, the prices have been about doubled, which is not objected to so far as the Patti nights are concerned, but makes the price rather high upon the off-nights, that is, those upon which Patti does not sing. Campanini refused to come back solely because he would have been expected to bear the weight of these off-nights. The price for the best seats in the house, orchestra and balcony, is £30 for thirty nights, twenty-four shillings being asked for single seats on Patti nights, and half that price when Patti does not sing. Judging by the advance sale of seats, the season will be a fairly prosperous one.

Mme Christine Nilsson is expected here on the 20th of this month, and will sing soon after in concert. Her friends in this country are sorry that she is not to appear in opera because of the singular disfavour into which concerts have fallen in this part of the world since Nilsson left us in 1874. Besides which it is believed that in neglecting the opportunity for dramatic effect she throws away an important element in her successes here ten years ago. On the other hand, Abbey's career as an operatic manager, judged by Patti's tour last spring, has not been such as to inspire confidence. Certainly no one wishes to see the Swedish nightingale, as she was commonly called here years ago, subjected to the trials under which Patti almost broke down, suffering so severely that she declares that no gold would ever tempt her to go through another concert tour with Abbey. Del Puente, the baritone, formerly with Mapleson's troop, is the only member of the Nilsson concert company known here.

Mrs Langtry is also expected on the 20th, Mr Abbey having both stars on his hands. The curiosity to see Mrs. Langtry is so intense that fabulous prices are offered for first night tickets—so fabulous that the critics of the leading newspapers have been asked by circular whether they would not content themselves with one ticket apiece on the first night of the season, instead of the customary two. This is an unheard of request and has created no little amusement in the newspaper world. So far no tickets have been sold, but an auction sale for choice of seats will be held next week.

Aside from the English opera companies devoted to Gilbert and Sullivan and their imitators, there has been no music, as yet, this autumn, unless Mme Théo's performances are allowed to appear under that head. According to the opera-bouffe stars, whom we have had in New York during the last ten years, there seem to be two methods by which the chief young woman in the extravaganzas of Meilhac and Halévy produce an effect. One method consists in singing and saying the most terrible things with the innocence of an angel, an air of outward purity and inward devilry, which, to people who like the sort of thing, must be very delightful; while the other method reverses this order, and consists in singing the most innocent rhymes in a manner suggestive of every sin prescribed by the calendar—and many

* (Would-be).—Dr Bludge.

more, in the bargain. Théo, who made her first bow before an American audience, in our Fifth Avenue Theatre, some weeks ago in *Madame L'Archiduc*, is supposed to follow this last method to the complete satisfaction of her countrymen. She has no voice to speak of, but the bald-headed rakes of Paris grow wild over her "expression." The "expression" Théo managed to impart to the French equivalents of "Mary had a Little Lamb," with other pieces of that suggestive and insidious character, threw the aforesaid senile occupants of the front row into spasms of paralytic rapture—seeing, or fancying they saw, whole chapters of delightful iniquity in every shrug, wink, kick, and wriggle; and thus her "expression" at once made Théo famous.*

She has scarcely fulfilled in New York, however, the great expectations to which her engagement, at a reported salary of £100 a night, gave rise. She is pretty after the fashion of a china shepherdess, and, moreover, vivacity incarnate; she is admirable as an actress, and as complete a mistress of the repertoire of much-meaning winks, grimaces, kicks, cuffs, buttings, wriggles, &c., as any of her predecessors, perhaps excelling them all (even Mad. Schroeder) in effective stage bustle. But she cannot sing, having a voice, which even in talking assails the ear with a shrill intonation that, in one less strangely endowed, would soon be found monotonous. It may also be said that, lacking experience in singing before an American audience, she does not know exactly what may be safely uttered in the plainest way and what may as safely be left to the imagination. The accomplished Mlle Aimée knew exactly how much colour could be laid on with impunity, and did not hesitate to say or act whatever she deemed necessary to the plain understanding of her audience.† Before *Parisian* audiences not a few of Théo's gestures doubtless convey something very questionable; but the suggestions pass harmlessly over the heads of our own ingenuous congregations. HAVEY.

New York, October 13, 1882.

TEMPORA MUTANTUR, ET NOS, &c.

(To the Editor of the "Musical World.")

SIR,—At a recent sale of autographs in Berlin, a letter written by Wagner in 1873 with reference to a projected concert in Dresden, was one of the lots. It is interesting because it contains the following passage respecting the composition of the programme by the concertgiver, whose name, unfortunately, is not known: "I am sorry to find that Herr N. N. is still resolved on having 'The Ride of the Walkyres,' a piece in every respect displeasing to me."

The *Signale* hopes that no Wagnerite may come across the above, as the Master might, in such a contingency, "have a queer time of it."

R. J. K.

Leipsic, Oct. 17.

HERR JOSEPH JOACHIM is to make his first appearance this season at the Popular Concerts on the 3rd of December.

SARAH BERNHARDT, it is said, will play in November at the Politeama, Buenos Ayres.

THE original MS of Verdi's *Don Carlos* has been purchased for the library of the Paris Conservatory.

GOUNOD intends visiting Granada for the purpose of examining some curious specimens of Spanish music preserved in the Cathedral.

THE LATE M. W. BALFE.—Mr Albert Young, of 16, Torriano Avenue, N. W., has published an excellent photographic portrait of Balfe, which will doubtless find a place in every album, dedicated to musical celebrities.

THE orchestral prelude to Wagner's *Parsifal* is in the programme of to-day's Crystal Palace Concert. Thus Mr Manns brushes off the novelty that would otherwise attract at the concerts of Herr Richter, who, by Wagner's own request, includes it in his first programme. Pasdeloup and Colonne have already introduced it to the Parisians, who received it with decorous indifference.

* "Expression"—according to those who have heard her expound Wagnerism—is Théo's equivalent for "Leit-motive."—Dr Blügg.

† The most scrupulous audience under the moon.—Dr Blügg.

PARSIFALIANA.

IV.

THE Rev. Dr. A. Portig, of Bremen, well-known in Germany as an eminent preacher and divine, has recorded his impressions of *Parsifal* in the *Deutsche Protestantenblatt*—one of the organs of the German Protestant Church. Touching the religious side of the work, he writes:—

"In Bayreuth art does homage to religion upon the stage which represents the world, and the assembled multitude reverentially feel her consecrative power as they join in solemnizing Prayer, the Last Supper, Baptism, Tears of Repentance, and the Redemption. I feel convinced that with his *Parsifal* Wagner has attained the highest aim and exercised the highest influence, but it is only by the actual co-operation of religion and religious symbols that he has been able to effect this. Not a trace of pessimism* is to be found in *Parsifal*, nor in general is any attempt made to preach philosophy and a fixed philosophical view of the world, but only the longing for redemption and the sway of the powers which alone can redeem mankind—Faith and Love. Is it right then that, perhaps for this very reason, certain critics and literates—whose works will assuredly be forgotten, whilst Wagner's will survive—should direct their violent attacks against *Parsifal*? I have closely examined my feelings in order to determine whether this frequent and at the same time natural and unaffected introduction of Prayer upon the stage, the Supper of the Knights of the Grail, the foot-washing and anointing of Parsifal by Kundry, Parsifal's simple Baptism of Kundry, the observance of Good Friday, and similar Biblical and religious matters, would not prove offensive to a Christian mind. I believe I have strong feelings on this point, but never for a moment were they hurt. The introduction of the religious element and of biblical matter, carried out, as it was, upon the Bayreuth stage without a hitch, and in a manner thoroughly noble, dignified, and truly reverential, had nothing offensive about it. As theologians and churchmen, we have no reason whatever to protest against the admission of the religious element in *Parsifal* upon the stage; we have only to demand that in every theatre where *Parsifal* will be performed it shall be brought to as aesthetically perfect a performance as at Bayreuth. There the stage fulfils the task which it ought to fulfil. In God's name, then, let Religion, with her symbols and ceremonies, speak and preach to the people even upon the stage, provided only that the same protection be accorded her as at Bayreuth; there would then be good hope of their being weaned from a taste for operas à la Offenbach, with their French glorification of broken marriage vows. I maintain that the baptism of the penitent Kundry by Parsifal, their tears (a scene thoroughly free from conventional theatrical display), the words, 'Be baptized and believe on the Redeemer,' which accompany it, together with the immediately following picture of Nature kindly and tenderly blossoming forth, as if made fruitful by the sinner's tears and with her thanking God, belong to the most beautiful, the purest, the most affecting that can be represented, or ever has been represented, upon the stage. The holy awe of religion, with all its heavenly enlightening inspiration, overpowers the devout heart—even in the theatre."

It is to be regretted that Dr Portig has not spoken of the "Temptation" scene, or, at least, if he has done so, that his utterance thereon has not come to hand. Fully agreeing, as I do, with all that he has stated above, I feel sure that he would bear me out in the statement, which, in complement of his, I may be allowed to make, that in this scene, as represented at Bayreuth, there was not the slightest approach to that indelicacy, which a reading of the stage directions may have led some to expect, and which in the hands of inferior artists might be infused into it.

Exception has been taken by some critics to this scene on the ground of the incongruity of admitting one so thoroughly "of the earth, earthy" into a work avowedly religious, and of the repulsiveness of Kundry's attacking Parsifal through love for his mother, and on failing in this, her trying to excite his sympathy for herself by recounting her own woes. In opposition to this view it may be asked, therefore, is it not one of the exigencies of the drama generally that the best side of human nature cannot be set forth in its fullest light unless the bad be contrasted with it?

* In allusion probably to the disease which infects Germany at the present day, and results from Schopenhauer's Philosophy, and the writings of Eduard von Hartmann, the chief exponent of pessimism.—TRANSLATOR.

Further, admitting the repulsiveness of Kundry's line of action, could anything testify more strongly to Wagner's powers as a poet and a dramatist than his conception of Kundry's conduct while under the ban of the magician, Klingsor? Could anything be more natural or more pointed than her attempt to win over the "guileless fool" through love for his mother and sympathy for herself?

After the above remarks I ought not, perhaps, to stop short without saying what was the effect of *Parsifal* (after four performances) upon myself. Briefly stated, and allowing for the introduction of Klingsor's "Flower-maidens" as necessary to the course of the action, it was precisely the same as that of the Ammergau Passion Play *plus* music by Wagner. The feelings it gave rise to were totally different from any one had ever experienced before in a theatre. There was none of the intense emotion "akin to pain" which *Tristan und Isolde* evokes, none of the fun and caustic humour of the *Meistersinger*. One felt that one was assisting at some grand national religious ceremonial. On two other occasions only in my life can I recall experiencing somewhat similar emotions: one was when, as a boy, I witnessed the procession accompanying the Duke of Wellington's funeral and listened to the military bands playing the Dead March in *Saul*; the other, when, to the still more solemn strains of Croft's Burial Service, we accompanied the remains of our dear friend Sterndale Bennett to his last resting-place in Westminster Abbey. So far from proving an offence to religious people, I believe it will turn out in the end that (as in the case of the Ammergau Passion Play) *Parsifal* will be the best appreciated by those who are most familiar with and set the highest value upon the teaching, the formularies and symbols of the Catholic Church—I mean Roman Catholics and the so-called Ritualistic section of the Church of England.

In regard to the music of *Parsifal*—a point which Wagner critics generally leave till last, if they touch upon it at all—I feel that—taking into consideration the unique and generally sacred character of the subject-matter, and the solemn, sombre, and apparently simpler, but really not less profound, treatment which this often necessitates—it is, on the whole, by no means inferior to, or less impressive than that of any of Wagner's previous works.

C. A. B.

Sydenham, 22nd Oct., 1882.

The Welsh are ever sticklers for antiquity. Their language is the oldest, their hills are the oldest, and, of all people, they themselves are the oldest. A Welshman is rarely disposed to admit that anything relating to Wales can be of later origin than that assigned to it by the Welsh historians. It is gratifying, therefore,—says the *Globe*—to find Mr Brinley Richards, at Swansea, making formal recantation of the errors as to the age of Welsh music into which they had led him. Who but a Welshman could ever have believed that the Welsh had a musical notation in the eleventh century?

VIENNA.—Johann Strauss's new buffo-opera, *Eine Nacht in Venedig*, will, after all, be produced at the Carltheater. Herr Doppler, who composed the music of the ballet *Melusina*, at the Imperial Operahouse, has been commissioned to write a comic opera for the Theater an der Wien.

HAMBURGH.—During the last eight years, from September, 1874 to September, 1882, there have been 268 representations of Wagner's "Music Dramas"—*Lohengrin* has been performed 76 times; *Tannhäuser*, 56; *Die Walküre*, 31; *Der fliegende Holländer*, 29; *Rienzi*, 23; *Die Meistersinger von Nürnberg*, 21; *Das Rheingold*, 13; *Die Götterdämmerung*, 11; and *Siegfried*, 9; in other words, one-eighth of the theatrical year has been devoted to Wagner-worship. Thus, the Stadttheater here, and that at Leipzig, head the list as more especially Wagnerian Institutes, eclipsing in this respect even the Theatre Royal, Munich, where Wagner is certainly not neglected, but where, during the first decennium of Herr von Perfall's Intendancy—from 1867 to 1877—there were only 191 Wagner-Nights.

MADRID.—Mme Sembrich made her first appearance at the Teatro Real as the heroine of Donizetti's *Lucia*, achieving merited success. The other operas in which she will sing are *La Traviata*, *Il Barbiere*, *Mignon*, and *Hamlet*. Lestellier was Edgardo, and Dufrique, Asthon. Ricci conducted. *Il Trovatore* introduced three new-comers: Fursch-Madi, Leonore; Tremelli, Azucena; and Giannini, Manrico—all well received. Pandolfini was the Conte di Luna, and Goula conducted.

"THE ACTOR'S ART."*

(From *The Echo*.)

In Signor Gustave Garcia's work—miracle of miracles!—there is but one fault, and that is the title. The error in this respect proceeds from the authors' modesty in not adopting a caption sufficiently comprehensive to express the full sum of the valuable information his book contains, it being one just as necessary to the vocalist, whether in the concert-room or on the operatic boards, as to the dramatist.

The experiences of the past operatic season in London have sufficiently demonstrated to the English public the superiority of the Germans, in a purely dramatic point of view, over the Italians, however justly the latter may claim precedence for systems of vocal culture.

Erroneous methods are generally fully realized long before their needed reform is inaugurated. So has it been with the Italian and English operatic schools. The conventionalities of their stage deportment and general methods have been tolerated rather than accepted for many past years; but when the Germans showed, as they unquestionably have done recently, how thoroughly possible it is to combine high dramatic excellence with fine vocalization, the best vocalists of every school cannot be too grateful when an experienced and capable author points out the better way which all good artists should tread, to render them as perfect in the dramatic as in the vocal department of their profession. Meantime, let it not be supposed that "The Actor's Art," to which Signor Garcia, in his nomenclature, devotes his admirable treatise, needs any aid from the charms of music to make it applicable to everyone who comes before the public to appeal for the world's suffrage and applause. There is not an artist of any eminence who now "treads the boards," but must endorse every word that Signor Garcia has written. Actors and vocalists alike must acknowledge that he or she has had to acquire by years of hard study, discipline, and some painful failures, much that this all-comprehensive work teaches in full detail. Our author has written of the voice, the best methods of its production in every part of the register, and the means of developing, modifying, and increasing tone, both in speaking and singing; also of articulation, accent, inflexion, and all the various requisites for effect in enunciation. He gives rules for the concert-room which, if carefully studied, will substitute grace for awkwardness, and add the nameless charms of manner to those of vocalization. Signor Garcia also elaborates a perfect system of instruction for walking the stage; for the modes of entrance, exit, crossing, &c.; for the use of eyes, head, limbs, even of every finger; for "up-rising and down-sitting," as well as for the expression of every emotion, passion, situation, and lack of situation. The whole forms an exhaustive *vade mecum* for all that is required by every artist who comes before the public. And these directions are not only made plain and practical by reference to well-known plays, operas, and striking situations, but they are admirably illustrated by Forester's graphic vignettes. Thus the clumsy actor may study pictures of his own ungainliness, whilst the graceful one may judge of the effect he produces on others when he recognizes his own deportment in a picture of corresponding excellence. Elocutionists, readers, actors, singers, and amateurs, all should study this valuable work, and not an aspirant for public favour and distinction should be unskilled in the directions it contains. The public who are interested in the progress of high art, no less than artists themselves, owe Signor Garcia a debt of gratitude for his useful literary achievement; and its dedication to Henry Irving forms a fit tribute to the worth of one who is himself a living illustration of the good lessons Signor Garcia imparts.

BRISTOL MUSICAL FESTIVAL.—At the close of the week's festival, the Mayor of Bristol, Mr Joseph D. Weston, invited the 400 members of the choir and festival committee to a *conversatione* at the Mansion House, where Mr W. Smith, chairman of the festival society, in a statement as to the results of the week's proceedings, announced that his Royal Highness the Duke of Edinburgh had consented again to become the president of the society. With regard to their financial resources, the committee had received at this festival £6,263, as compared with £6,158 in 1879; and with regard to the charities, the largest collection at the doors on record. The Mayor stated that the financial result might be regarded as a success, and trusted they would be able to realize the £3,000 for the local scholarships of the Royal College of Music, towards which, before the opening of the festival, they had raised between £600 and £700. How then about the charities, the ostensible ground upon which these festivals are presumed to stand?

* A practical Treatise on Stage Declamation, Public Speaking, and Deportment. By Gustave Garcia, Professor of Operatic Singing at the London Academy of Music. Pettit & Co., Frith Street, Soho.

JOACHIM IN BERLIN.

(From a Correspondent.)

The "Violin-King," as Joachim has been so justly designated, and his worthy associates in art, Herren de Ahna, Wirth and Hausmann, have commenced their Quartet *Soirées* for the season to the intense delight of lovers of what is highest and best in music. The programme of the first *soirée* included Mozart's Quartet in C major, Haydn's in G minor, and Beethoven's Op. 59 in E minor. To say that these compositions were executed in a manner which if general would reduce musical critics to the state of frozen-out gardeners "who've got no work to do" is simply to state a fact which will in no way surprise those who know Joachim and his talented fellow quartettists. The applause which rolled and surged within the hall of the Singakademie was, like the playing which evoked it, something to be remembered.

Another series of concerts which has been resumed for the season is that of the Winter Concerts of the *Berliner Handwerker Verein* (Berlin Mechanics' Association). Here again was Joachim to the fore, playing, if possible, even better than usual, and absolutely transfixing with wrapt amaze the immense audience consisting for the most part of members of the Associations, with their wives and families. Poor people! It is not often they have a chance of such an artistic treat. As already observed, Joachim appeared to surpass himself. Lest you may accuse me of exaggeration, I will conclude with what the critic of one of the leading papers says:

"... They were, indeed, wonderful tones which the Master Joachim drew from his violin, and even those who frequently hear him and had heard him the very evening before, fancied that a special inspiration sanctified his play on the occasion. Was this owing to his own inward frame of mind, or the *genius loci*, or the echo of what filled and moved the souls of his hearers! Whatever the cause, the tones which issued this evening from Joachim's violin were entrancingly beautiful. He began with Beethoven's 'Kreutzer Sonata,' after which he played Spohr's 'Gesangscene,' throwing in as an extra piece, and to express, probably, his thanks for the indescribably jubilant applause of his hearers, Bach's *Sarabande*."

"Jubilant applause," like the "mobled queen" of Polonius, "is good," so is "unbridled enthusiasm," so is "breathless excitement," so is "model quietness," all phrases used by the writer quoted to express the effect produced by this marvellous artist on the members of the Berlin Mechanics' Association, their wives and daughters, sons, uncles, aunts, and nieces. HOSPADAR.

A DISCOVERY.

"Jennius" of the *Paris Liberté* (who must not be confounded with Junius, real author of the "Letters of Junius"), gives the subjoined in a recent issue of the paper which subjoins him:—

L'opinion de Schumann sur Meyerbeer:

"Lors du *Crociato*, je rangeai Meyerbeer au nombre des musiciens; à l'apparition de *Robert le Diable*, il m'est venu un scrupule; mais à compter des *Huguenots*, je l'engage tout uniment dans la troupe de Franconi."

"Pas de commentaire, n'est-ce pas?"

"JENNIUS."

Schumann wrote some such nonsense in his own less flippant tongue, nearly half a century ago,* and the mighty Jennius has just unearthed it. Oh, "Jennius!"

THE LIGHT DIVISION POLKA.—This admired polka, played with such great success at the Promenade Concert, Covent Garden, on Wednesday evening, will be repeated this (Saturday) evening under the direction of A. Gwyllym Crowe.

SEVERAL alterations will be made in next year's performances of *Parsifal* at Bayreuth. The moving panorama in the first act will be considerably shortened, so that it will not be necessary to repeat the incidental music; while the panorama in the third act, omitted this year, will be so far restored as to show Parsifal, Gurnemanz, and Kundry on their way to the Temple of the Holy Graal, the curtain closing forthwith.

* 1836. Article upon the *Huguenots* and Mendelssohn's *Paulus*, produced within a short time of each other—the former in Paris, the latter at Dusseldorf.—D. B.

CONCERTS.

AT Mr M. St John Robinson's Musical Academy, Blomfield Crescent, a concert (the first of a series) was given by the students on Thursday evening, Oct. 19, which gave perfect satisfaction to the friends and parents of the future artists. We can give especial praise to Misses Burton, Ella Turley, Emily Kelly, and Mrs Ross, for the style in which they rendered the songs allotted to them, which included Tosti's "For ever and ever," Compton's "In the twilight hours," Sullivan's "Better land," and Cowen's "Never again." Credit is also due to Miss Marie Power for her performance of a "Ballade Dramatique," for the pianoforte, by Buhl, and for the effective way in which Misses Carlton and Pator, Messrs Perkins and Tallantyre rendered Ascher's popular romance, "Alice, where art thou," cleverly arranged as a vocal quartet by Mr G. B. Allen. Indeed we can bestow the same praise on the other part songs and choruses, which included Pinsuti's "Tell me Flora," Barnby's "Sweet and low," Mendelssohn's "As the hart pants," Gaul's "The silent land," and Pinsuti's "Good night, beloved," rendered by the members of the Paddington Choral Society (President—Sir Robert Stewart, Mus. D.), and most ably conducted by Mr M. St John Robinson. We note that the Paddington Choral Society will give their first public concert this season early in November.

The Ballad Concert given by Miss Nellie Chaplin at the Royal Victoria Hall, on the 12th inst., gave evident satisfaction to a numerous audience. Several vocalists assisted, and Miss Chaplin's pianoforte solos were much appreciated, also the violin performances of her youthful sister, Miss Kate Chaplin, as well as a pianoforte fantasia on Gounod's *Faust*, arranged and played by Mr George Gear. Encores were numerous, including "Pack clouds away," well sung by Miss Clara Leighton, Mr F. H. Cowen's "The old and the young Marie," (Miss Ellen Marchant, who substituted "Caller Herrin,"), "A Winter Story," (Mr Frank Connery), and "Sweet Visions," a very pretty contralto song by Mr George Gear, well rendered by Miss Fanny Smith. Misses Woodhatch, Rose Moss, and Selina Hall were also successful. The addition of a tenor to the list of artists would have been acceptable. Some interesting "recitations" were given by Mr H. C. Renouf. Miss Nellie Chaplin and Mr George Gear officiated as accompanists.

At the Harvest Festival, celebrated on Tuesday evening, October 17th, in St James's Church, Clerkenwell, Haydn's *Creation* was given, the principal singers being Miss Emily Paget, Mr Paget, and Mr Millward, assisted by the choir of the church, augmented to forty voices. Miss Emily Paget rendered "With verdure clad" with taste and expression, Mr Paget making his mark in "Now Heaven in fullest glory shone," Mr Millward giving due expression to "In native worth," and the three blending their voices admirably in the trio, "On Thee each living soul awaits." The choir's best performance was "The Heavens are telling." Mr James Robinson presided at the organ, and the church was crowded in every part.

PROVINCIAL.

BIRMINGHAM.—On Wednesday night (October 18) the Carl Rosa Opera Company gave Verdi's *Il Trovatore* at the Theatre Royal. As it was the last appearance during the present engagement of Mme Valleria it was a foregone conclusion that the house would be well filled. Mr Rosa's gifted *prima donna* in her acting is unfailingly graceful, and her vocalization is distinguished by refinement and a depth of expression which imparts a charm to everything she undertakes. The air, "To tell of love so glowing," furnished an opportunity for a remarkable display of brilliancy, and "Breeze of the night," and the whole of the subsequent music, for the exhibition of the tenderest and deepest pathos. Mme Valleria is distinguished by perfection of intonation, and every phrase receives from her the most appropriate expression. Hence the concerted movements in which she took part were really as triumphant as were her solos. Miss Josephine Yorke was impressive in her impersonation of Azucena. Mr Barton McGuckin, as Manrico, sang all his music admirably, more especially "Ah! yes, thou art mine," and in the duets with Mme Valleria and Miss Yorke. Mr Leslie Crotty, both as a singer and as an actor, won honour as the Count di Luna, rendering the air, "The tempest of the heart" ("Il balen del suo sorriso"), grandly, and also helping in a masterly manner in the concerted pieces. There were re-demands of "To tell of love," of the duet for Leonora and Manrico in the second act, of the air "Relentless fiend," of "The tempest of the heart," of "Breeze of the night," and of the "Miserere" scene, but the last named alone was repeated. The largest audience of the week, or, indeed, of the series, assembled to witness the second performance of Donizetti's *Lucrezia Borgia*, with Mme Marie Roze in the part of the Duchess. As the cast was identical with that of the first

performance of the work it must suffice to remark that it was throughout spirited and effective, and repeatedly evoked the enthusiastic applause of the audience. The work—says the *Daily Post*—is more within the compass of the executive resources than some other of the operas attempted by Mr Rosa's company, and the general musical results are proportionately more satisfactory. Mme Roze's assumption is naturally the great feature of the performance, and on the fall of the curtain she was recalled, together with the other principal performers, Mr Ludwig and Mr McGuckin, and presented through the hands of the conductor with a handsome *corbeille* of flowers. Miss Josephine Yorke, as Maffeo Orsini, also acquitted herself very creditably, scoring her customary success in the *brindisi* in the third act. The operatic series was brought to a close with a second performance of *The Bohemian Girl*.

BIRMINGHAM.—The Royal English Opera Company have given us, at the Prince of Wales's Theatre, Lortzing's *Czar and Zimmermann*, under the English title of *Peter the Shipwright*, an opera in which Santley made a "hit" some few years back at the Gaiety Theatre, London. The principal characters were sustained by Miss Philippine Siedle (the Burgomaster's niece), Mrs Oliver Summers (Widow Browne), Mr R. Temple (the Czar), Mr Faulkner Leigh (the French Ambassador), who sang "I will be true" so well that he was called upon to repeat it; Mr Aynsley Cook (the Burgomaster), whose conception of the part—writes the *Daily Post*—was wonderfully droll, brimming over with genuine burlesque humour, and no less satisfactory in a vocal than in a histrionic sense. Mr Cook, indeed, always sings like an artist, and with a truth of intonation which more pretentious and agile vocalists might usefully emulate. He was irresistibly comic in his opening solo, "Oh, I'm a perfect wonder," and still more so in the great scene at the wedding festivity (where he successively arrests and releases the two ambassadors and the two Peters in his eagerness to comply with the orders of the Government). Mr Charles Lyall was artistic and drily humorous in the part of Peter Ivanhoff, and his singing throughout was excellent. The choruses in general were satisfactorily rendered, but an additional rehearsal would not have been superfluous either for chorus or band.

BANBURY.—Miss Fortescue's concert at the Town Hall, given in aid of St Mary's National Schools, was not so well attended as it would have been had not the weather been so inclement. The concert was under the patronage of the Right Hon. and Ven. Lord Saye and Sele (High Steward of the Borough), the Mayor (W. Johnson, Esq.), and many of the heads of the aristocratic families of the county. The singers were Mme Lita Jarratt, R.A.M., and Mr R. Grice, of New College, Oxford. The instrumentalists were Miss Jessie Davis (pianoforte), Herr Carl Henkel (violin), Mr Brousil (violoncello), Miss Florence Fortescue and Mr Charles Oberthür (harp). Among the successful pieces were the cavatina, "Robert, toi que j'aime" (Meyerbeer), sung by Miss Lita Jarratt, with harp accompaniment by Mr Oberthür; Sterndale Bennett's Rondo in C minor, played by Miss Davis (encored); Servais' melody for the violoncello, "Le Desir" (Mr Brousil); Tosti's "For ever and for ever" (Mr Grice—encored; but Stephen Adams's "Little Midshipmite" substituted); and two harp solos, composed by Mr Oberthür, namely, "Mélodie Mazurke," characteristically rendered by Miss Fortescue, and "Clouds and Sunshine," played by the composer in his own inimitable style. The concerted piece with which the concert began was Mr Oberthür's trio, "Mon Séjour à Darmstadt," for piano, violin, and harp (Messrs Henkel, Brousil, and Oberthür); his duets for two harps, "Moslem March" (Miss Fortescue and the composer); his duet for violin and harp, "Homage à Weber" (Miss Fortescue and Herr Henkel); and Sir Julius Benedict's Serenade, for violin, pianoforte, and harp (Herr Henkel, Miss Davis, and Mr Oberthür). The concert, which gave general satisfaction, concluded with the National Anthem.

SWANSEA.—At the Albert Hall on Thursday evening October 19th, Mr Brinley Richards delivered a lecture on National Music, with selections illustrative of the progress of music from the 16th to the 19th century. There was a good attendance of the most distinguished families of the district, and the chair was taken by Sir H. Hussey Vivian, Bart., M.P., who said, there was no man more capable of instructing them in the art of music than the eminent lecturer of this evening. Mr Brinley Richards was now distinguished not only for his acquirements in music, but because he had composed what might be called our second National Anthem, and his name would go down "the stream of time" associated with "God bless the Prince of Wales." Mr Richards, in the illustration of his remarks on the progress of Music, played in a masterly manner compositions ranging from the date of Queen Elizabeth's Virginal Book (A.D. 1593) to the present century including his own Tarentella and his arrangement of "The Men of Harlech" which were received with enthusiastic applause. The illustrators of vocal music were

Miss Margery Lewis (soprano), winner of the prize for solo singing at the Abergavenny Eisteddfod, Miss H. M. Jones (contralto), prize winner at the Denbigh National Eisteddfod, and Mr Ivor Morris (Basso). Mr W. B. Broad, the Local Examiner of the Royal Academy of Music, London, acted as accompanist both on the pianoforte and organ. The lecture and concert were a great success. At the close, Sir Hussey Vivian rose to propose a hearty vote of thanks to Mr Brinley Richards for the great treat they had enjoyed in his lecture and in his performance. Mr Brinley Richards, in gracefully acknowledging the thanks, said he would be glad to meet Sir Hussey in public debate on this subject of music (laughter). In conclusion, Miss Lewis, Miss Jones, and Mr Ivor Morris sang the solo, and the audience enthusiastically sang the chorus of "God bless the Prince of Wales."

READING.—The first recital of the Michaelmas term in connection with the Royal Berks Academy of Music was given on Thursday afternoon, Oct. 5. There was a large attendance. Miss Emma Barnett (pianoforte) and Mons. Albert (violoncello) were the performers. Miss Barnett is well known at the Saturday popular and other classical concerts in London, and she has played before in Reading and was, therefore, not unknown to Reading audiences. A capital programme was provided. Chopin's introduction and polonaise for pianoforte and violoncello was played with brilliant execution and was enthusiastically received. Miss Barnett's performances were much admired, especially the concluding one, a brilliant and melodious fantasia on *The Ancient Mariner* arranged by her brother, Mr J. F. Barnett.

LEEDS.—The Carl Rosa Opera Company gave Beethoven's *Fidelio*, with Mme Marie Roze as the heroic wife, at the Grand Theatre, on Monday evening, Oct. 23. The house was crowded in every part, and the *prima donna* not only received a hearty welcome on her first appearance on the stage, but excited general enthusiasm by the manner in which she acquitted herself in a very laborious and difficult part. The characters of Rocco, Pizarro, and Marcello were ably represented by Messrs Snazelle, Ludwig, and Miss Clara Perry; that of Florestan being entrusted to Mr McGuckin, who sang the fine air at the beginning of the second act with pathos and effect. The band (conducted by Mr Pew) and chorus were excellent, and the opera met with complete success.

GLASGOW.—The celebrated Kennedy family gave another of their attractive entertainments of Scottish song in the St Andrew's Halls, on Saturday evening, to an audience who filled every part of the immense building. And it says a good deal, not so much for the power of national music, as for the really admirable manner in which it was rendered on this occasion, that the fashionable gathering was from first to last unmistakably interested, and frequently stirred to the manifestation of an enthusiasm such as is seldom witnessed in St Andrew's Halls. This, too, not solely in the irrepressible merriment which was excited by the elder Mr Kennedy's impersonations or the unstinted applause awarded to the younger Mr Kennedy for the more heroic and declamatory songs on the programme—to which his powerful, well-trained voice did justice—but also in a marked degree in the strong feeling awakened by the touchingly pathetic melodies sung by the Misses Kennedy. The entertainment entitled "A Nicht wi' the Jacobites," had the advantage of a kind of dramatic unity in its arrangement, being designed to "tell the story of the rebellions in favour of the Stuarts in song;" and as the songs were merely incidental to a running narrative of fact and racy anecdote told by the elder Mr Kennedy, the purpose of the entertainment was never for a moment lost sight of. It is hardly necessary to say that Mr Kennedy is himself the life and spirit of the entertainment. His versatility is wonderful and his pawky humour simply delicious. His "douce Provost" scarcely rising above the levity of a profound "wink," as he dismisses that "de'il o' Dundee" with a snort and sudden snap of his teeth; the exquisite contempt of the Highlander who kicks the "wee, wee Sherman lairdie" round the platform; the easy going Goodman pestered out of all patience by the inexplicable conduct of his women "a' gane wud" with the new enthusiasm; and the mocking accent of the other Goodman who comes "hame at e'en" to discover evidence of a rebel in his house, which his goodwife would fain explain away—were all received with unbounded delight by the audience, who insisted on a repetition of the "Wee, wee German lairdie." The audience were indeed a trifle too exacting, and it was manifestly only by a special physical effort that Mr Robert Kennedy was able to answer the re-calls thrust upon him. The Misses Kennedy were also more than once encored, with greater compliment to the singer than justice to the lady, though this remark ought not perhaps to extend to the encoring of the brilliant pianoforte performance of reels and strathspeys by Misses Marjory and Helen. The entertainment concluded appropriately with the singing of "Auld lang syne."—*North British Daily Mail*.

CHERUBINI.

(Continued from page 661.)

The result, however, was so unsatisfactory that it was deemed advisable not to play the piece again till it had been completely remodelled, and three weeks were not considered too much for this indispensable process. The librettist re-wrote his piece almost entirely, shortening it considerably, and cutting out a character, whose disappearance brought with it the suppression of an important trio. Thus reduced and corrected, *L'Hôtelier portugaise* was, on the 1st Fructidor, offered for the second time to the public. It was hardly more fortunate than at first; it dragged itself languidly along up to the fourth night (the third on the 3rd, the fourth on the 5th), and that was all. The Théâtre Feydeau closed on the 21st Fructidor for repairs, and nothing more was heard of the opera. This was a great pity, for the overture is still justly celebrated and the whole score was charming from beginning to end, as the *Courier des spectacles* again stated in these terms after the second performance:

"Were it necessary for us again to speak of the music, it would be that we might add fresh and merited praise to that it has already obtained; learned and simple, touching and animated, at one and the same time, it commands our attention by beauty after beauty, and excites our admiration even by its slightest effects. We should be obliged to mention all the numbers one after the other were we to enter into a detailed account of those which possess the merit of pleasing the public. There is not one which fails to justify the reputation Cherubini has acquired by his other productions."

It is a somewhat singular fact that Cherubini, who possessed in so remarkable a degree a theoretical feeling of what was required and fitting on the stage, was never particular in the choice of the books he accepted and set to music. The consequence was that he wrote admirable scores to the most wretched books, and that, while his genius commanded by its power the admiration of the public, most of his works had only an ephemeral existence on the stage, in consequence of the slight interest of the dramatic action, which ought to have supported him. *Elisa, ou le Mont Saint-Bernard*, and still more, *L'Hôtelier Portugaise*, are two striking instances of the justice of this remark, and we shall have another proof of it in the work the master undertook to write after the last of the two just named, and for the same theatre. The new book, entitled *La Punition*, was furnished by Desfaucherets, author of an agreeable comedy, *Le Mariage secret*, but was nothing the better on that account. The little one-act trifle, interpreted by Lesage, Juliet, Rézicourt, Dornbelle, Fay, Mmes Lesage and Augustine Lesage, was produced on the 5th Ventôse, Year VII. (23rd February, 1799), and very roughly handled on the first night, as we learn from the *Courier des Spectacles*:

"The public," says the paper, "both applauded and hissed the opera given under the title of *La Punition* last night at this theatre. The applause was for the music, and the hisses for the book, which has not much in it, is uninteresting, and contains striking improbabilities."

Once more it was necessary to correct, cut down, and remodel the work before again presenting it to the public. But the alterations were executed with rapidity, so that the management were able to give the second performance two days after the first. The result was, we must say, far more satisfactory than in the preceding instance, and the fact is thus stated by the same paper:

"The second performance of the opera entitled *La Punition* achieved yesterday a very great success. Numerous cuts, by rendering the action closer, imparted much more life to it, and brought out the really comic touches it contains. The work now strikes us as worthy the estimable author of *Le Mariage secret*; we do not doubt that it will be long witnessed with pleasure, and procure the public the double advantage of seeing an agreeable piece and hearing Cherubini's learned music. The overture and the various accompaniments excited the warmest applause. But, we repeat with pleasure, the author of the words has, this time, a well deserved share in it."

I am ignorant what were the circumstances which now induced Cherubini, in partnership with Boieldieu, to give a short opera at what was, from a musical point of view, a secondary theatre, the Théâtre Montansier. At any rate, the two composers, united by mutual affection, set to music a one act book, the authors of which were Jouy, Longchamp, and Saint-Just, and the work, which had for its title *Emma, ou la Prisonnière*, was brought out at the Théâtre Montansier, on the 12th December, 1799. The book was not

much better than the books Cherubini had previously taken in hand, but the music was charming and the acting splendid. Brunet, the excellent comic actor, then the favourite of all Paris, being included in the cast. The piece achieved a very great and very prolonged success.

"*La Prisonnière*," says one writer, "still draws large numbers to the Théâtre Montansier, not that it is very good, but it contains some comic situations and some touches of wit by the authors of the pretty vaudeville, *Comment faire?* The public hear music by Cherubini and Boieldieu, and see Brunet, the inimitable Brunet."*

(To be continued.)

—o—
WAIFS.

Mme Pauline Lucca is in Paris.

Vergnet, the tenor, has gone to Italy.

Jules Vizentini, uncle of Albert Vizentini, has died, aged 72.

Mme Pappenheim is fulfilling an engagement at Buenos Ayres.

Venanzi is appointed conductor of ballet music at the Milan Scala.

Emilio Ricordi has been decorated with the Order of the Crown of Italy.

A new opera, *Nella*, by Ricci, will be produced next month at Ravenna.

Albert Dietrich's opera, *Robin Hood*, has been favourably received in Dessau.

Smetana's new opera, *Die Teufelsrand*, was produced on the 15th inst., at Prague.

Friedman, artistic director of the National Theatre, Bucharest, was lately in Milan.

Anton Rubinstein's *Maccabäer* is in preparation at the Royal Operahouse, Dresden.

A new operahouse is to be erected at Athens. The architect is Girard, a Frenchman.

Mlle Nordica is engaged to a Mr Gower, and the marriage will be celebrated shortly.

Carl Heymann is resting in Switzerland, and will not play again in public till January.

Goldmark's *Königin von Saba* has been given with success at the Stadttheater, Königsberg.

The robust soprano, Teresa Singer, is engaged for the approaching season at the San Carlo, Naples.

Amleto, with Donadio as Ophelia, and Lhéris as the Prince, has been produced at Barcelona.

The publication of *Scaramuccia* has been resumed at Florence after an interval of some 30 years.

Eugène d'Albert, a pianist and pupil of Franz Liszt's, has been playing at the Stadttheater, Cologne.

Carlo Gomes, the composer, has joined Morella in the management of the Dom Pedro II. Theatre, Rio Janeiro.

Ercolo Tinti, formerly operatic manager, afterwards theatrical agent, has died, aged sixty-nine, at Florence.

Arthur Pougin has retired from the editorship of *La Musique Populaire*, and is succeeded by Alphonse Baralle.

After the present season, the Theater an der Wien, Vienna, will be illuminated exclusively by the electric light.

The concerts given at Stuttgart by Herr Eduard Strauss and his band from Vienna have been very well attended.

Talazac, the tenor, has been elected a member of the Committee of the Association des Artistes dramatiques, Paris.

Teresina Tua, the girl violinist, has been playing at the Imperial Operahouse, Vienna, with her accustomed success.

Mlle de Vere will sing with the baritone Kaschmann, in *Lucia* and *Simon Boccanegra* at the Teatro Costanzi, Rome.

Marianne Fessler, violinist, of Vienna, has created a favourable impression at Frankfort-on-the-Maine and Carlsruhe.

Lohengrin, with Nouvelli (once in Mr Gye's company) in the title part, is announced at the Teatro Comunale, Bologna.

Byron's *Manfred*, with Schumann's music, has, after an interval of many years, been performed at the Leipsic, Stadttheater.

Varesi is now singing at the Theatre, Warsaw; next month she will take part in some concerts at the Philharmonie, Berlin.

* *Les Spectacles de Paris* for Year VIII.—I do not think the music of *La Prisonnière* was ever published; but the library of the Paris Conservatory possesses a very complete copy of the orchestral score of the little work.

Albert Niemann has returned after his holiday to the Royal Operahouse, Berlin, re-appearing as John of Leyden in *Le Prophète*.

After belonging to the Grand Opera, Paris, for nearly twenty years, Villaret, the tenor, will take his farewell on the 1st November.

The tenor Prévost, formerly of the Théâtre du Château-d'Eau, Paris, has been well received in *Ernani* at the Teatro Costanzi, Rome.

Dr Paul Klengel is again conductor at the concerts of the Euterpe Society, Leipsic. The first concert of the season came off on the 24th inst.

Sommer is re-engaged for ten years at the Imperial Operahouse, Vienna.—(Sommer, Sommerer, Sommerinus. Who's Sommer?—Dr Wüßge.)

After remaining closed for some days in consequence of the fall of the iron curtain, the Royal Operahouse, Berlin, re-opened with *Tannhäuser*.

During her concert tour, which began at Breslau, Etelka Gerster will visit Berlin, Nice, and Moscow, afterwards performing at the Milan Scala.

Synnerberg is engaged at the Teatro Costanzi, Rome, in place of Beloff, indisposed at Madrid. Both ladies are favourites and marriageable.

Anton Urspruch succeeds the late Joachim Raff as professor of counterpoint and composition at the Hoch Conservatory, Frankfort-on-the-Maine.

It is said that the Teatro de Jovellanos, Madrid, will be opened in the spring for Italian opera, and that Gayarre will be a member of the company.

The Prelude to *Parsifal* has been arranged for the organ by Carl Rheinthal, and played by him at a recent concert given by the Cathedral Choir, Bremen.

The first Museum Concert of the season at Frankfort-on-the-Maine took place on the 14th inst. Mdme Norman-Néruda, the "Violin Fairy," took part in it.

A new opera, from the pen of Victor Nessler, composer of *Der Rattenfänger von Hameln*, will be produced before the end of the year at the Stadttheater, Leipsic.

Mr Hutchinson, composer of "Ehren on the Rhine" and "Dream Faces," is writing a cantata (founded on one of the "Idylls of the King"), entitled *The Story of Elaine*.

A concert given at the Politeama, Genoa, for the benefit of sufferers by the inundations, produced 7,000 francs. Camillo Sivori, prince of Italian violinists, was the chief attraction.

The Philharmonic Society announce their intention of giving a prize of Ten Guineas for the best overture by a British musician, the judges being Sir Julius Benedict and Sir Michael Costa.

Etelka Gerster, assisted by the pianist, von Pachmann, and the violinist, Waldemar Meyer, gave a concert on the 15th in Dresden, and sang on the 19th at the 3rd Gewandhaus Concert, Leipsic.

The fugitive manager of the National-Theater, Berlin, has been arrested in Hamburg, and a large part—13,700 marks—of the money, with which he was making off, taken from him.

Bernhard Scholz, of Breslau, who has been selected to succeed Joachim Raff as director of the Conservatory, Frankfort-on-the-Maine, enters on his duties at the commencement of the new year.

The Italian season at the Maria Theatre, St Petersburg, was inaugurated with *Robert le Diable*, Durand, Sylva, Uetam, and Repetto sustaining the principal characters, and Bevnigani, as usual, being the conductor.

Emma Nevada (Mr Gye's "mignonne" prima donna that was) will fulfil an engagement, extending from the 25th December to the middle of January, at the Royal Operahouse, Berlin, singing in *La Sonnambula*, *Il Barbiere*, *Lucia*, *Dinorah*, *Amleto*, and *La Traviata*.

LONDON CHURCH CHOIR ASSOCIATION.—This association will hold its tenth annual festival in St Paul's Cathedral on the evening of Thursday, November 2, when the anthem, "Sing to the Lord," by Henry Smart, a service by Berthold Tours, and a new prize *Te Deum* by A. H. D. Prendergast will be sung.

Two Richter Concerts are to be given at St. James's Hall during next month, instead of the six performances originally announced. The dates are November 9 and 14. Herr Richter has organized these concerts in hope that the profits will re-imburse the members of the orchestra for the losses sustained during the season of German opera at Drury Lane Theatre in May and June last. There is a substantial guarantee fund towards meeting the expenses of the concerts, the full purpose of which, however, requires the support of the public. This is due, apart from the ultimate object, to the interest of the programmes and the assurance of excellent performances under the direction of Herr Richter.

MR AND MRS GERMAN REED'S ENTERTAINMENT.—*The Turquoise Ring*, originally produced here two years ago, written by Messrs G. W. Godfrey and E. W. Craigie, and set to music by Mr Lionel Benson, was revived at St. George's Hall on Monday evening. Mr Corney Grain, as the cunning French landlord, Thibaut; his excitable waiter Jacques, characteristically portrayed by Mr North Home; the pretty Pauline and the romantic Lady Turtle, so appropriately illustrated by Miss Edith Brandon and Miss Fanny Holland; and the portly ex-Lord Mayor, so humorously depicted by Mr Alfred Reed, are all personages with whom acquaintance may be gladly renewed. An important novelty was also brought out in the shape of a musical sketch by Mr Corney Grain, entitled *En Route*, which exhibits to advantage his ability as a musician, and as a delineator of social peculiarities.

At a representative county meeting in support of the Royal College of Music held at Wimborne, Dorset, on the 19th inst., the chair was taken by Lord Shaftesbury, who said the Prince of Wales, who had asked him to preside, preferred that the sum required should be raised by small contributions from sympathizers among the middle and poorer classes rather than by large donations from the rich. Of £300,000 wanted, over £100,000 had been promised. The remainder ought not to be difficult to get, especially as it was to confer benefits on the people of the country generally. Were it a private speculative enterprise, such, for instance, as the Channel Tunnel scheme—the most abnormal and strange thing that ever entered the mind of man—millions of money could be easily obtained.* Dr. Grove explained the aims and objects of the proposed College, of which he was director. Resolutions were passed pledging the support of the meeting, and a fund was started.

* A hint for speculators.—Dr Wüßge.

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1864. Tradition says that the old melody of 'The Beggar Boy' was once sung in the days when she was a poor child by the distinguished artist now known as Mme Christine Nilsson. Included in the Danish songs is the traditional 'Dannebrog,' the music of which is attributed to one 'Bay.' It would be interesting to inquire the foundation for this statement, as the origin of the Danish National Anthem was generally understood to be unknown. The tradition of the 'Dannebrog Banner,' which, in 1719, fell down from heaven to bring victory to the Danish arms, is duly recorded in a footnote. Most of the Dutch songs given date back to the sixteenth century; and there are besides three songs by W. F. G. Nicolai, and one Flemish song. Altogether eighty-three of the national songs of northern Europe are included in this valuable and interesting book. In future editions a larger preface or more footnotes, giving further particulars of the old songs whose history is known, would be welcome. Equally interesting are the songs of Eastern Europe, recently issued by Messrs Boosey, and likewise edited by Mr and Miss Kappey. Among the thirty-four Austrian songs, the large majority are *volkslieder*, and they include Tyrolean, Styrian, and Polish songs, two of them by Chopin. These are followed by twenty-three characteristic specimens of Hungarian songs, giving a very fair idea of the peculiarities of Hungarian music, and comprising modern songs by Liszt, and some traditional songs of Bosnia, Moravia, and Dalmatia. The first of the Bohemian songs is the 'War-song of the Hussites,' once, it is believed, the national song of the country. A few specimens of Servian, Swiss, Greek, and even Turkish melodies. The last are very peculiar; and the peculiar intervals common to this and other Eastern music are claimed by some to have been handed down direct from the music of the ancient Hebrews."—*Figaro*.

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